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By-Linton, Stanley

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This project was based on the belief that the primary aim of the high school choral class, as well as all music classes, should be to develop musicianship (musicality)--an ability to respond to the expressively organized tonal-rhythmic patterns of music. The main purpose of the project was to build a structured program for high school students which would focus on building musicianship and which could be integrated with the study, rehearsal, and performance of the choral score. The principal product was a 2-year, two-volume instructional program entitled "Choral Musicianship," dealing with both the development of concepts and skills related to pitch, rhythm, texture, and form and the characteristic uses of the structural elements in choral music of major historical periods. A pilot program, with 361 experimental subjects in five high school classes, will be completed and evaluated after the date of this report. (The appendices include sample lessons and an outline of the content of the instructional program.) (Author/JS)

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FINAL REPORT

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December 1967

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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Final Report

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Stanley Linton

Wisconsin State University at Oshkosh

Oshkosh, Wisconsin

December 12, 1967

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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SUMMARY

The traditional high school choral class has often existed on the premise that the teacher is a conductor of a performing group, and the students are expected to learn the performance skills, largely through rote and emulation of the teacher, along with an occasional attempt to achieve some reading skills or knowledge of music. This project is based on the belief that the primary aim of all music classes should be the development of musicianship (musicality) in terms of an ability to respond to the expressively organized tonal-rhythmic patterns of which music is made. To learn responses to tonal-rhythmic patterns is to learn the structure of our subject. The individual response involves an understanding of concepts drawn from the structural and stylistic elements, an ability to hear and read the patterns, and a sensitivity to the expressive function and use of the patterns in music literature.

The main purpose of the study was to build a structured program for teaching musicianship in the high school choral class which could be used by both teachers and students within the traditional framework of such classes and to try the instructional material in a pilot program. The purpose included maintaining a close relationship between the structured program, choral literature and rehearsal experiences. The objectives were: (1) To identify the concepts and skills related to the structure and style of music which make a musicianly response possible. (2) To select quality choral literature (excerpts and entire scores) through which the concepts and skills can be explored, discovered and applied. (3) To organize these materials into an instructional program written in unit and lesson form and with an appropriate pedagogical format. (4) To develop a testing instrument to evaluate gain in the achievement of musicianship. (5) To start a trial program in selected public high schools.

The method used was an attempt to apply a consensus of music education theory and practice to the problem. Following a call for help in 1965 from school administrators and music teachers of the Fox Valley Curriculum Study Council (eighteen East-Central Wisconsin school systems,) a two-week workshop was held with this investigator as director. High school choral teachers and university staff consultants explored the problem, outlined a two-year instructional program, and identified potential trial schools. This investigator was designated to write the instructional program and develop a testing instrument over a two-year time schedule with a goal for starting a trial program set for September, 1967.

The results of the study relate to 1) the structured program of instruction, 2) the instrument for testing achievement in choral musicianship, and 3) the implementation of a trial program, including the pretest. Final results of the trial program are not within the time limitation of this contract. The two-year instructional program was written in two volumes under the title Choral Musicianship. Book One--The Structural Elements focuses on the development of concepts and skills within the organization of pitch, rhythm, texture and form. Book Two--Period Style concentrates on the characteristic structures and functions of the elements in four major historical periods--Renaissance, Baroque, Classic-Romantic, and Contemporary. There are a total of ten units and eighty lessons in the two-year sequence. Each lesson introduces new concepts, applies previous concepts, and provides opportunities to acquire related aural-reading skills. Learnings are drawn from and applied to the choral score of which there are approximately five hundred excerpts and fourteen complete scores. Individual evaluation is maintained through the use of student worksheets, one for each lesson.

Implementation of a trial program started in September, 1967 with five schools of the Fox Valley Curriculum Study Council participating. The choral classes meet daily and will devote about one-third of their total class time to the structured program. A testing instrument, "A Test of Achievement in Choral Musicianship," was developed for use as a pretest and posttest to measure gain in musicianship. The sixty items of the test cover aural-visual recognition of pitch, rhythm and melody patterns, and, understandings of the structural elements. The test will also be administered to control subjects in five additional schools with conditions similar to those in the trial schools except that the structured program is not being used.

Final conclusions regarding the effectiveness of the program will have to be delayed until the completion of its trial in 1969. It is the personal conclusion of this investigator that a meaningful instructional program has been constructed in which a growth pattern in the acquisition of musical concepts and skills can emerge in close alliance with traditional performance skills and rehearsal procedures. It is recommended that other experimental programs with similar or different organization be developed for the purpose of teaching musicianship, both in the choral class and in other performing group classes.

INTRODUCTION

Purpose

This project is in the area of music curriculum development. The purpose is to construct a pilot instructional program for the teaching of musicianship in the high school choral class through the study and performance of choral literature and through related experiences. The purpose includes, 1) writing the instructional material, 2) selecting literature for study and performance, 3) developing an instrument to evaluate growth in musicianship, and 4) starting a trial program in selected public high schools.

Problem

Major musical performing groups in the fields of vocal and instrumental music exist as a class in the school curriculum of practically every senior high school in the United States. On a national average a significant percentage of all students enroll in these classes before graduation, and performing groups comprise the entire music curriculum in many schools. In the past such classes have too frequently produced only 1) extra-musical results in terms of public relations and entertainment, and 2) musical results limited primarily to performance skills. In the view of many thoughtful persons those results alone do not provide adequate justification for inclusion in a contemporary educative program.

There is a growing consensus that the basic goal of all music education should be the development of musicality. (2,11) This project substitutes the term musicianship for musicality and defines musicianship as the ability to respond to expressively organized tonal-rhythmic patterns. Individual response is based on knowledge and understanding of the structure and function of the patterns, an ability to hear the patterns, an ability to recognize and reproduce the patterns from their notation, and a sensitivity to the expressive purpose of the organized patterns.

This project is being developed at the request of music teachers and school administrators who believe that the understandings, skills and discriminations which comprise musicianship as previously defined can and must be taught in the performing group classes. The high school choral class was accepted as presenting both a serious need and excellent opportunity. The need exists because learning has too frequently taken place in a context of inferior literature and has seldom extended beyond a rote process. Resulting achievements in musicianship have been less than those desired. Deihl (1964) made a study of high school students in which he attempted to determine relationships among concept

development, listening achievement and musicality, and the quantification of musical performance experience. His conclusion was, "Students who have spent considerable time in making music apparently have learned very little about music, particularly in terms of its basic structure, form and style." (4) Schimke's test (1966) of music perception of rhythmic, melodic and harmonic characteristics drawn from excerpts of music literature showed the choral student to be slightly lower than the orchestra and band student. (14)

The opportunity to develop musicianship in the choral class resides in the belief that the abilities can best be developed through study and performance (re-creation of organized patterns of musical sound) of the choral score. It is also believed that instructors and students need a planned program in the form of instructional material with a content and sequence from which a growth pattern can emerge. The desired growth pattern is not believed possible with only an occasional citation of a structural or stylistic feature of a score being rehearsed or through supplementary experiences restricted to isolated sight singing exercises or workbooks of music fundamentals. In other words, the type of program being sought has not existed in the past.

The problem of developing a planned program for teaching musicianship in the high school choral class involves determining the desired achievements of students in the program and constructing a series of musical experiences (lessons) which will make these achievements possible. The problem also includes the following considerations: First, the instructional program must make some provision for students of varying musical backgrounds and for both the student who repeats the class and the one who enrolls for the first time in any given year. Second, performance remains a basic purpose of the class, but the orientation will shift somewhat from performance as an end in itself to performance as an avenue to growth in musicianship. The program will not include any specific focus on traditional performance skills such as tone, ensemble, diction and blend because there is already a great deal of material in these areas. However, a way of teaching will have to emerge which maintains the proper balance of time and correlation among instruction for musical understandings, aural skills and reading skills and instruction for performance skills. Third, it will be necessary to implement a pilot program in a small number of trial schools in which both the school administrator and choral instructor volunteer to participate. A similar number and quality of control schools will also be required. Measurement and comparison of gain in musicianship in the trial and control subjects will necessitate the development of an appropriate testing instrument as a part of the project.

Objectives

The specific objectives of the project are:

(1) To identify the structural elements of music, and the concepts drawn from them, which provide the framework for the development of musicianship in the choral class.

(2) To select quality choral literature for rehearsal, study and performance through which concepts of the structural elements may be explored and discovered.

(3) To select additional choral excerpts through which the concepts may be further applied and the aural-visual recognition of tonal-rhythmic patterns developed.

(4) To write an instructional program with a sequence of unit and lesson organization which will include the materials referred to in (1), (2) and (3) and be presented in an appropriate pedagogical format.

(5) To develop a testing instrument to evaluate growth in achievement of musicianship.

(6) To try out a pilot program in selected schools and evaluate the results. It should be noted that the provisions and time limitations of this contract allow only for the start of the pilot program, including the pretesting. Conclusion of the trial program will follow the termination of this contract.

Related Literature

Within the knowledge of the investigator there is no pertinent literature which deals directly or exclusively with the problem of a planned program for developing musicianship in the high school choral class. However, there is considerable literature related to the basic considerations involved in the problem. Porter (1964) developed a planned program for teaching musicianship in the selective small ensemble class based on a study of the structural, stylistic, and technical aspects of music literature selected for rehearsal and performance. (13)

Various authors have proposed the development of musicality (musicianship) as the primary goal of music education and conceptual development as the process. Keller (1965) states that there has been an educational revolution and that music has not really been involved in it because many music educators have allowed music to become too closely associated with "performance." He believes that music is an academic subject providing opportunities for the

conceptual approach. (5) Palisca (1964) establishes the development of musicality as the primary aim of music education at all levels. Musicality is defined, and performance is identified as one of the basic means of achieving the goal. The importance of depth of study of quality literature through some type of unit organization is stressed. (11) Broudy (1964) also suggests that musicality should be the goal (school outcome) of music education. He defines musicality as the ability to respond to music in terms of its musical properties or patterns of sound. (2) Pflederer (1965) reviews research in the phenomenon of music reading and concludes that the attainment of musical literacy, which includes the skill of music reading, is a sequential development based on an understanding of musical (aural) concepts. Only after a student has a large vocabulary of tonal and rhythmic concepts will the notational symbols have meaning for him. Evaluation can be made only in terms of what the student does in a situation provided with music. (12) Woodruff (1966) applies conceptual teaching to music and patterns the teaching process for concepts after the three main phases of the learning process--perceptual, conceptual, and applicatory. (15) Madison (1958) explored the characteristics and dynamic potentialities of concepts in music education. (7)

The emphasis on teaching the structure of a subject found in new curricula, such as those in science and mathematics, has important implications for programs for teaching musicianship. Bruner (1963) believes that learning should be designed to produce understanding of the structure of a subject matter and develops a rationale for the importance of teaching structure upon the hypothesis that any subject can be taught in some intellectually honest form to any student at any stage of development. He applies the rationale to the sciences and mathematics specifically but challenges specialists in all fields to do the same. (3) There is a great deal of accessible literature about the structure of music (melody, rhythm, harmony, counterpoint, form and style.) It is not believed necessary to review this kind of literature here.

Applications of educational psychology to music education are necessary for the proper construction of a program for teaching musicianship. McMurray (1958) explores the pragmatist's view of music education and justifies music in general education on the basis of musical rather than nonmusical goals. Although intellectual and emotional response to music are inseparable, one of the musical goals is to develop a cognition of musical structure which changes the objects perceived in music and through which music becomes heard as a different kind of thing than before. (8) Broudy (1958) expresses the realist's point of view and suggests that to say that music ought to be part of general education is to say that all of us ought to be musically literate, that is, able tc express ourselves in musical terms and to understand these terms when used

by someone else. (1) Mursell presents the concept of musical growth as a developmental line which is continuous, depends on dealing with music itself, and has the function of bringing about the evolution of musical responsiveness or musicality--responsiveness to the tonal and rhythmic patterns which are the substance of the art of music. (9,10)

In summary, the problem of developing a planned program for teaching musicianship in the high school choral class is, strangely enough, a new frontier in which a body of literature has not been developed. The most pertinent literature is that which 1) attempts to define the goals of contemporary music education, 2) analyzes the structure of the subject, and 3) relates the basic principles of educational psychology to music education.

METHOD

Background

The project was first initiated by the Fox Valley Curriculum Study Council. The FVCSC is an association of eighteen school systems in East-Central Wisconsin, and the Wisconsin State University at Oshkosh, which is organized at the administrative level for the purpose of curriculum development and other research studies. A Music Steering Committee from FVCSC schools appointed this investigator as project director and assisted in identifying the general problem and objectives. A two-week workshop was held in the summer of 1965 during which time a panel of staff members and a group of high school choral music teachers explored the problem, outlined an instructional program and selected some of the material to be included.

Approach to the Problem

It was decided to approach the problem of developing a planned program of instruction for teaching musicianship in the high school class from two standpoints 1) achievements in choral musicianship which might be expected of students upon completion of a high school choral curriculum, and 2) musical experiences through which these achievements might be realized.

In general, the determination of desired musical achievements was based on the definition of musicianship stated in the description of the problem and includes understandings of the structural elements and aural-visual recognition of tonal-rhythmic patterns. A starting point for a more specific delineation of abilities was found in the statement, "The Preparation of the High School Music Student for College Entrance," which was prepared and endorsed by

representatives of the music departments of twenty-eight colleges and universities in Wisconsin. (6) An extract is quoted below:

(1) An ability to recognize aurally:

-Major and minor mode
-Intervals within the major and minor scales
-Common rhythmic groupings in simple and compound meters
-Harmonic progressions involving the primary chords
-Common melodic and harmonic cadences

(2) An ability to read:

-Melodic pitch movement involving scalewise and skip intervals in major and minor keys
-All common rhythm patterns in simple and compound meters based on quarter, half, eighth, dotted quarter and dotted half pulse units
-Common syncopated rhythm patterns

(3) A knowledge and understanding of:

-Staff notation on the treble, bass and great staves
-Major and minor scales and keys
-Major, minor and perfect intervals
-Meter, pulse unit, divisions of the pulse and meter signature
-Major and minor chord structure
-Small design (motive, phrase, sentence, part)
-Major historical styles (general characteristics)
-Music literature of superior quality, including contemporary music

The preceding list of achievements was expanded and refined. Acquisition of understanding was believed to depend on the learning of concepts drawn from the basic principles and generalizations of the structure of music. Aural and reading skills were to be developed in relation to and through application of the concepts.

Experiences through which the abilities are achieved are to be provided with music itself. The method to be used is based on exploration and discovery of the concepts in worthwhile rehearsal literature and an application of the understandings and skills to other excerpts from vocal literature. It is also believed that confining the scope of the literature to the choral idiom will maintain the identity of the choral class, provide an ample source for the development of concepts and skills, and permit a close integration of musicianship and performance. One of the important

tasks was to select recommended rehearsal literature for each unit and locate numerous excerpts from other choral literature for inclusion in the lessons.

Construction of the Instructional Program

It was decided that the primary material product of this project should be in book or manual form written for teachers and students and constructed in unit and lesson design. The aim was to provide enough material in one source so that teachers would not be required to do further research or accumulate additional material to achieve the objectives of the program. A two year program was considered optimum for the purpose. It was believed that a one year curriculum would not provide for enough scope, or for repeaters in the class, and that more than two years would be beyond the limitations of the proposed study. It was anticipated that because of the scope of the program a time allotment of two years would be necessary for writing and printing the material. The first year program was to be completed during the academic year of 1965-66 and the second year 1966-67.

An awareness of the nature of new curricula in other areas was considered important in constructing a new music curriculum. An exploration of new programs in science and mathematics revealed that the "new" features seem to be 1) a greater concern for teaching the structure of the subject, and 2) more emphasis on a methodology of exploration and discovery in a scholarly manner. This is to say that science and mathematics education should be science and mathematics as the scientist and mathematician view them.

The two-year program for teaching musicianship in the high school choral class was planned to present an exploration of the structure of music, through the vocal idiom, as the musician views and experiences it. The first year was to focus on the structural elements of music which were identified as the organization of pitch, organization of rhythm, organization of texture, and organization of form. The second year was to be devoted to the study of period style from the standpoint of the use and function of the structural elements in choral music of the major historical periods from the Renaissance through the Contemporary.

It was thought that each lesson should be constructed on the same general format which would include a stated concept drawn from a structural principle, exploration of the concept along with supporting factual information, and practice in the transfer and application of the concept and related skills. The inclusion of a number of well annotated choral excerpts in each lesson was deemed essential to the function of the material.

The problem of sequence was also considered. It was recognized that whereas no one sequence is necessarily superior to another, a sequence would need to be established in which some lessons, concepts and skills reasonably preceded or followed others. The governing principle of the sequence eventually employed probably relates most closely to Mursell's concept of cyclical sequence built on a continuum of musical growth. (1) This means that one concept is not to be introduced and pursued to its ultimate mastery before another is dealt with, but, that concepts are introduced at a fundamental level and keep recurring over a period of time in new contexts, with new meanings, and at higher levels of response. The practical advantages of this type of sequence seem to be: (1) A common beginning point can be established for all students because the first concepts encountered are at the beginning of a continuous growth gradient. (2) Students at different levels of achievement can perform at their levels of understanding and skill, all can be expected to respond to the essential meaning of a concept. (3) The development of understandings and skills is more easily related to music literature, and music theory does not become isolated from actual experience with music. (4) The process is one of self-generation. A basic concept serves as a fountainhead for numerous secondary concepts and leads to other primary concepts.

The Testing Instrument

A testing instrument, "A test of Achievement in Choral Musicianship," was developed for use in measuring gain in musicianship during the first year of the trial program. It was constructed to objectively test desired outcomes of the instructional program--aural-visual recognition of tonal-rhythmic patterns and understandings of structural elements. The test is comprised of the four following parts (see Appendix B for sample items):

(1) Part I--Aural-Visual Recognition of Pitch Patterns.

Each item contains four notated patterns of three to five note groupings. Each of the four choices has the same rhythm, key signature and starting pitch. Only the succession of pitches is variable. The student hears one of the four choices and identifies it on his answer sheet. The items include treble and bass cleff notation, diatonic and chromatic intervals, and a variety of major and minor keys.

(2) Part II--Aural-Visual Recognition of Rhythm Patterns.

This part is similar in structure to Part I. The same pitch pattern (not a repeated note) is used in all four choices in an item, only the rhythm is variable. The items involve a variety of simple and compound meters, pulse units and groupings of duration.

(3) Part III--Aural-Visual Recognition of Melody Patterns

The items are excerpts from melody. The student sees the beginning of the excerpt, notated as it will be heard, along with four choices of notation for the ending. Both pitch and rhythm are variable in the choices for the ending.

(4) Part IV--Understanding of Structural Elements.

The items are excerpts from vocal music and are recorded by a vocal quartet. The notation of the excerpt is also given in the test booklet along with a question concerning some structural feature of the music. The student selects one of four choices for answering the question.

As the result of a trial test and item analysis, fifteen items from each of the four parts were chosen for inclusion on the final test. The parts were designed to be presented as separate entities since they were thought to measure different aspects of choral musicianship and thus to permit the possibility of four subscores in addition to the total score. The results for the chosen items in each part and for the total instrument are shown in Table I.

TABLE I

Difficulty and Discrimination Index Mean Values

Part	Diff. $\bar{X}$	Discr. $\bar{X}$	Items #	Top $\bar{X}$ Score	Bottom $\bar{X}$ Score
I	48.93%	0.5760	15	11.88	3.30
II	61.07%	0.6520	15	13.92	4.14
III	56.60%	0.6093	15	13.24	4.10
IV	39.60%	0.5947	15	10.62	1.78
Total	51.55%	0.6080	60	49.66	13.32

Note that the average of mean difficulty for all 60 items is 51.55% and the mean discrimination is 0.6080. Although Part II has a relatively high difficulty index value (low difficulty) it also has the highest discrimination index value. Part IV has a low difficulty index (high difficulty) but it measures factors which will probably show the greatest gain after a period of instruction. The instrument described here is for use as a pre-test and posttest with all trial and control subjects as a means for evaluating the effects of the curricula materials developed under this contract.

Experimental and Control Subjects

Experimental subjects are in high school choral classes which operate within the normal framework of their school curriculum except that teachers and students will use the instructional program developed in this project. Other similar classes provide the control subjects who will not use the program although the instructors attempt to teach musical understandings and skills in their individual ways. In order to achieve a broader sampling it was necessary to use different classes and teachers for the two groups of subjects. No attempt was made to pair subjects or classes, but a strong effort was made to have the samplings drawn from similar conditions as shown in Table II. The control and experimental samplings also represent similar social, economic, ethnic and cultural environments.

TABLE II

Experimental and Control Samplings

	Experimental	Control
Total teachers	5	5
Total schools	5	5
Total classes	5	5
Total subjects	361	361
Grade level distribution		
10th	79	79
11th	122	122
12th	160	160
School population		
range	630-2300	550-2300
average	1500	1400
Class size		
range	40-108	51-93
average	72	72
Community size (range)	7,000-45,000	6,000-45,000
Average teacher experience (years)	15	17
Average credits beyond Bachelor degree	30	20
Teaching load in vocal music	100%	100%

RESULTS AND FINDINGS

The final results of the trial program cannot be included in this final report because the contract terminated prior to the conclusion of the trial. Therefore, the results of the project are restricted to the instructional material and the pretest.

The Two-Year Instructional Program

The planned two-year instructional program referred to previously was written, printed and bound in two volumes under the title Choral Musicianship. A table of contents by lesson for each volume may be found in Appendix A. The first year material is subtitled Book One--The Structural Elements. Structural elements are categorized into five major areas from which the content of the course is drawn. The categories along with the general scope of each are:

(1) Organization of pitch which starts with the major tetrachord and scale and extends through key, mode (major and minor,) diatonic intervals and some chromatic intervals.

(2) Organization of rhythm which ranges from metric organization of the pulse through all common meters and patterns of duration in simple and compound meters.

(3) Organization of harmonic texture which is introduced through the tonic chord as a starting point and goal of harmonic motion and expands into the concepts of tonic-dominant-tonic harmonic framework, common progressions, cadences, modulation and homophony.

(4) Organization of contrapuntal texture which is first experienced as linear independence of combined voice lines and continues into experiences with canon, imitation and polyphony.

(5) Organization of form which begins with inner design of phrase and motive and eventually focuses on over-all design in through-composed, binary and ternary forms.

There are six units and forty-five lessons in Book One. Each lesson is constructed on the following format:

(1) An objective stated as the learner's general achievement.

(2) A concept stated in terms of a basic principle of musical structure to be discovered, explored, clarified and applied throughout the lesson.

(3) Information to aid in the exploration and clarification

of the concept as drawn from excerpts of rehearsal literature.

(4) Practice through reading and studying additional choral excerpts quoted in the lesson for the purpose of transferring and applying the concept and for developing the related aural and reading skills.

(5) A vocabulary of musical terms encountered in the lesson to enable the student to become more articulate about his subject.

The lessons are written to both the student and teacher in a modified cyclical sequence. Fundamental, beginning level concepts and skills in the organization of pitch and rhythm are introduced in Unit I and receive a continuing development through all subsequent units. Concepts of harmonic texture, contrapuntal texture and musical form are introduced in Unit II and extend through all subsequent units. Thus, there is a vertical sequence within each structural area and horizontal and diagonal relationships among the areas. Each unit concludes with a review lesson based on the main concepts in the unit and provides additional opportunity for application to the music score. The final unit (Unit VI) serves as a culmination by constructing each lesson on studying and singing a complete choral score. No new concepts are introduced. The student is given opportunity to apply his previously developed understandings and skills through the use of a study guide and annotated score.

A set of student worksheets, one for each lesson, is provided for the purpose of continuous evaluation of individual growth in musicianship. Items in the worksheets are devised to test knowledge and understanding of the structural elements and aural-visual recognition of tonal-rhythmic patterns.

The instructional material for the second year of the trial program is written, printed and bound under the subtitle Book Two--Period Style. The main focus is on the use and function of the structural elements in choral music of the major historical periods. A major unit containing eight to ten lessons is constructed on each of four period styles 1) Renaissance, 2) Baroque, 3) Classic-Romantic, and 4) Contemporary. The first lesson of each unit gives a brief general background of the period from the standpoints of socio-cultural characteristics, characteristics in the related arts and music, and a listing of important events and creative artists of the period. Subsequent lessons in each unit are devoted to such matters as tonal organization, rhythmic characteristics, harmonic and contrapuntal textures, musical form, and expressive qualities. The format for each lesson is similar to that previously described for Book One. Each unit contains at least one complete choral score and a large number of choral excerpts from music of the period.

The material in Book Two assumes a background of experience in Book One. The relationship of the second year to the first is one of both continuity and expansion. For example, contrapuntal texture is introduced in the first year in comparison to harmonic texture with emphasis on the concepts of linear independence and imitation followed by additional experiences with canon and other types of polyphonic choral music. The application of these concepts is continued in the second year and also extended into concepts of Renaissance polyphony, Baroque fugue, 18th and 19th century harmonically oriented polyphony, and 20th century dissonant counterpoint.

Preliminary Statistical Analyses of Pretest Data

A preliminary analysis of the pretest data has been made for the purpose of ascertaining the split-half reliabilities of the subtests and the total scores for the proposed measure of choral musicianship and also to determine whether the pretest experimental and control group total scorer means are not significantly different from one another as required by our research design.

TABLE III
Split-Half Odd-Even Coefficients of Reliability
for the Experimental Subjects

	Subtest I	II	III	IV	Total Test Score
Uncorrected	.44	.56	.59	.24	.79
Corrected	.62	.72	.74	.39	.88

As shown in Table III, the split-half odd-even reliability coefficient was .79 when uncorrected and .88 when corrected by the Spearman-Brown Prophecy formula. This high a reliability coefficient is remarkably good, especially when we consider the fact that subtest IV was found to be relatively unreliable with a corrected correlation of only .39, and therefore would have suppressed the reliability figure for the total test. The low reliability figure for the fourth subtest was not, however, an unexpected finding because it was known to be heterogeneous in content and therefore not likely to manifest high split-half reliability. It is intended that the pretest and posttest control group scores will be correlated to obtain a stability estimate of reliability. This estimate is, of course, not as subject to the limitation of heterogeneous item content as is the internal consistency

(split-half) measure of reliability. It is interesting to note that the corrected reliability coefficients for subtests I to III are sufficiently high to suggest that they could be used individually for the identification of groups of individuals possessed of high or low achievement with regard to the aspects measured by any given one of the three subtests. Furthermore, the total score reliability estimate, corrected, approaches the level of accuracy required for individual diagnosis.

TABLE IV
Total Score Mean, Mean Difference, Standard Deviation and Sample Size for the Experimental and Control Groups

Statistic	Combined Groups	Experimental	Control	Mean Diff.
Mean	24.96	25.07	24.85	0.22
SD	9.43	9.75	9.10	
N	722	361	361	

Because the various schools used as the source of the experimental and control subjects varied markedly as to their standards for accepting individuals into the choral class, only an over-all test for the significance of the difference between the experimental and control subjects will be undertaken. As may be noted in Table IV, the mean total score for the experimental group was 25.07 out of a possible sixty points, and for the controls the mean total score was 24.85. The difference between these two means was found to be 0.22 and this value was not found to be significant at the .05 level set by the researcher (see Table V.)

TABLE V
One-Way Analysis of Variance for Experimental and Control Group Pretest Total Score

Source	SS	df	MS	F
Between	8.87	1	8.87	0.10
Within	64,256.20	720	89.24	
Total	64,265.07	721		

The finding indicates that the posttest experimental and control group scores (total test) can and will be treated by a simple one-way analysis of variance or the algebraically equivalent "t" test rather than by using the analysis of covariance or a "gain" score approach with their more complex assumptions and/or greater unreliability.

DISCUSSION

Attempts to develop a program for teaching musicianship in the high school choral class may still be considered a new frontier in music education. Although the need has been rather universally recognized for some time, few concrete approaches have been made. This fact is difficult to understand, but it may be explained by the traditional view of the choral class as a rehearsal session and the self-conceived role of the teacher as a conductor. In situations where teachers have attempted to do something on their own, their efforts have too often been incidental and fragmentary to the point that no real pattern of growth has emerged in the learner. To occasionally mention such things as a major third or the Renaissance period, or to spend a few minutes with isolated sight singing exercises, does not establish the type of musicianship that might be possible.

The curriculum materials developed in this project are designed as a structured approach to developing musical understandings and aural-reading skills through the choral idiom and in the context of the choral rehearsal over a period of two years. The essence of the approach is the learning of musical concepts. The concepts are drawn from the basic principles of the organization, use and function of the structural elements of music. Each concept is aural by virtue of the fact that it is heard in a context of music literature; each is intellectualized and verbalized through the application of knowledge of certain facts, categories and symbols; and, in the case of rhythmic structures, the conception includes a kinesthetic response. The skills of re-creating and responding to tonal-rhythmic patterns are developed on the basis of an understood concept and continued experience with music literature.

The methodology employed involves exploration, discovery and practice. Achievement of a concept follows the sequence of perception, conception and application. Although the written form of the lessons provides a built-in framework for applying the foregoing principles, it is the teacher who becomes the most important factor. Each new concept should be introduced through the exploration of the musical excerpt included in order that students acquire a general perception of the idea through sound, sight and feeling. Next, the concept should be further clarified and understood through study of the related information which is verbalized and illustrated in the lesson. Finally, application

of the concept and related skills should be made through singing and studying the additional excerpts and exercises included in the lesson.

Only one new concept is introduced at a time, but each lesson also requires the application of concepts learned in earlier lessons. For this reason, the musical excerpts are marked and annotated in some detail, i.e., scale degrees, intervals, chords, cadences, and so forth. Some persons might be critical of this in the belief that too much help is provided the student. The justification is based on the belief that in the type of class in which the learning is taking place more growth will occur if the student is continually reminded of what he is to see and hear in the score. This, in turn, should contribute to more rapid success, a strong factor in motivation.

An illustration of the process of learning a concept and developing skills may be drawn from the sample lesson given in Appendix C, Organization of Contrapuntal Texture: Canon, Polyphony. A sequence of experiences based on the lesson material might be as follows:

1. Sing one of the excerpts notated from rehearsal literature. Discover that the second voice part is a complete restatement (imitation) of the melody started earlier in the first voice part. Discuss the relationship between the parts as being different from harmonic texture.

2. Study the verbalized statement of the basic concept of canon and the factual information which follows as applied to the excerpts.

3. Sing the excerpt from the rehearsal selection, "From Depths of Woe I Cry to Thee" by Hassler, to obtain a perception of four part polyphonic texture. Explore the canonic type entrances but distinguish from strict canon. Observe the melodic-rhythmic expressiveness and independence of each voice line and other factors identified in the annotations.

4. Study the verbalized information about polyphony, either in or out of class.

5. Read and study the remaining examples (under 'Practice') to apply the concepts and skills related to understanding and performing these kinds of textures. Applications of previous learnings in the organization of pitch and rhythm are also required.

The instructional material contained in the two books of CHORAL MUSICIANSHIP is intended as a basic resource for use in class and is written to both the teacher and student. For the teacher, it should provide sufficient scope and organization so

that additional research is unnecessary. The content serves as a review of the teacher's own knowledge and aids him in achieving an authentic and direct approach to the subject. Each student should also have his own copy of the book and consider it as a text. The validity of the entire program rests on the learner's achieving understandings of the same kinds as those of the teacher, even though they may not always be to the same degree. Too often it seems as though the choral teacher is keeping real musical meanings a secret from the students in the expediency of "do it this way." The material will be largely used during class time, but assignments for study and practice out of class may also be made.

The instructional program is constructed to fit into the traditional framework of the high school music curriculum and does not require any new administrative or scheduling problems. Under the conditions of the pilot program the choral classes already meet daily for sixty minute periods. It is expected that about one-third of the total class time be devoted to the structured program and the learning integrated with the normal rehearsal experiences during the remaining time. Thus, the class remains fundamentally a perfo ming class, but the orientation is toward learning musicianship through performance rather than toward performance as an end in itself. In this regard it is necessary to recognize that the class should not become a theory class. There is a great deal of beginning theory included in the program, but it should not be isolated from choral singing and rehearsal. Neither is the class a general music class, either from the standpoints of general scope or of being for the general student.

The teacher is still the most important single factor in the program. He is both the flexible element and one of the potential limitations. He must first have a self-conviction that he wants to teach the kind of program involved and a confidence that he can do it. Secondly, he must give thought and study to the written lessons--the concepts, information, and musical excerpts--in order that he can approach the experiences in class in his own way and with a degree of imagination. The teacher who teaches point by point from the book risks the danger of being relatively ineffective and of isolating the material from the total class context.

There may be limitations in the structure and writing of the units and lessons. There is always a problem of writing for the first time in a new approach. The formal statement of musical concepts needs more practice, experience and refinement. There are no absolutes in content. What is included and omitted is, to a degree, a matter of choice and may not entirely agree with the needs of all who will use the material. The program is written primarily for one type of class, a mixed voice choral class meeting daily. Treble voice choirs would find a more limited use, and choirs meeting less frequently would need to

adjust the level of achievement downward or increase the overall time span. The content is also confined to the vocal idiom. This creates certain limitations, particularly in Book Two--Period Style, because the instrumental forms and their place in the evolution of music are not studied. However, exclusion of the instrumental forms does not preclude achieving the objectives of this program, and it does make possible a manageable scope and maintenance of the choral class identity. These advantages are thought to outweigh the disadvantages.

Still other limitations, real or imaginary, cannot be determined until the conclusion of the trial program. However, certain questions can be raised prior to that time:

(1) How will individual differences be met? One of the first thoughts that comes to the mind of a high school choral teacher in considering a program for teaching musicianship is the fact that his class includes students of different age levels and degrees of musical experience and achievement. The related problem of how to teach concepts and skills which have previously been learned by some and not by others is of concern. The instructional material previously described was constructed to start from the beginning in the belief that this is the only possible starting place for a heterogeneous group. Teaching authentic concepts and skills based on the structure of music means that an appropriate starting point can be established for the less experienced individuals. It also means that those who already know more are, in all probability, seeing familiar things in a new frame of reference, with deeper meaning and with broader application. The lessons include material of sufficient scope, variety and level of difficulty to enable success on the part of individuals or classes of lesser experience and to challenge those with more background and ability. Different levels of achievement may be expected in this program as in any other. All students should be able to acquire an understanding of the general concepts and minimal skills while more exceptional students have the opportunity to grasp greater detail and achieve higher skills. Can each individual progress at his own rate? Yes, to a degree. The material is not in the form of a so-called 'programmed' book. The possibility of such a book was considered and dropped early in the project in the belief that such an approach would break concepts into too much minutia, isolate facts from the actual sound of music, and contribute little to development of aural and reading skills. On the other hand, the instructional material is programmed in the sense that it is well structured on the basis of a type of sequence previously described. The principle of socialization remains a significant factor in learning in the choral class. Many experiences are better provided in the group as it explores and sings the choral score. At the same time, the individual is learning through his own active response as a member of the group and alone. He may also be encouraged to work individually in the book, either ahead of the class or by returning

to previously studied lessons. Individual response is evaluated by day to day observation and by performance on the worksheets provided for each lesson

(2) Is the written language appropriate to the level? The problem of writing about music to high school students is not an easy one. One is prone to write below their level by omitting specialized language and evading real meanings, or to go to the other extreme of assuming too much knowledge on their part and presenting the material as though it were to theorists or musicologists. The approach taken in CHORAL MUSICIANSHIP was to try to present authentic musical concepts the way the musician views them, in authentic musical language, and to do this in a direct, clear manner. When the verbalization is coupled with ample illustration and experience in music literature and performance, the problem of vocabulary should be a small one. It is expected that the high school student could understand most of what is written by working on his own with the instructional material.

(3) What effect will the program have on performance? The pressures on the choral class for public performance in many high schools are well known. Whether these are imposed by the teacher, administration or community is not a significant point in the question. Some teachers will question whether they can take class time away from rehearsal to work with a structured program for teaching musicianship. The pilot program is for classes meeting daily for a full period. This is a large amount of instructional time and is not always used to fullest advantage. It is anticipated that if the teacher carefully plans the use of his total time he can continue to produce his usual amount of performance. The 'new breed' of administrators in the pilot schools are asking to be shown an instructional program for the performing class and have volunteered to assist in reducing unusual outside pressures for performance. Public performance remains one of the overall objectives of the class. It is accepted as a desirable and necessary culmination of learning experiences in the class. The quality of performance (an important consideration) should improve because both teachers and students will ultimately approach the choral score with greater cognizance of its structure and meaning. Musical understanding and insight become the governors of musical skill and technique.

(4) What about aesthetic response? There may be a fear on the part of some that teaching musicianship will result in an intellectualization of music at the expense of 'feeling.' It is probably true that a choir can be coached (by a rote 'do it this way' process) to perform a piece of music with expression and sensitivity without an understanding of its structural or stylistic principles. This goal, however, is a rather spurious basis for eliminating planned instruction in musicianship. First, it is false because it assumes that aesthetic response is based entirely on emotion. An aesthetic experience is first of all a

subjective one, but it is conditioned by both objective and subjective factors. The subjective factor is the total personality of the individual, and the objective factor in music is the organized pattern of sound. Understanding these patterns can and should deepen one's musical sensitivity because intellect and feeling cannot be separated in the true musical response. For example, Book One explores rhythmic pulse, meter, patterns of duration, stress and relaxation on the basis of rational, physical and expressive responses to rhythm in music. In Book Two these rhythmic qualities are explored and applied to period style. It is doubtful that a real aesthetic response can be made to Renaissance choral music without both an understanding of and a feeling for its rhythmic organization. Second, it is educationally false to establish sensual enjoyment as the only goal of a high school choral experience. It is reasonable to expect that anyone completing several years in an accredited class should emerge knowing something of and about the subject with which he is dealing. Finally, knowledge, understanding, feeling and skill should all lead toward deeper appreciation and enjoyment and build a basis for making better value judgments.

(5) What about student attitude toward the program? Students presumably elect the high school choral class because they want to sing. Will devoting time and effort to learning musicianship destroy or lessen this desire and turn students away from membership in the class? The question can be answered satisfactorily only after the trial. The hypothesis upon which the pilot program is structured includes the belief that an academic climate permeates the entire high school to a greater degree than at any time in the recent past and that this attitude need not be excluded from the choral class. There is an innate intellectual curiosity which may be satisfied in the music class as well as in other classes. The choral experience is not just for fun, but it is for enjoyment. Deeper musical enjoyment in the choral class should come from a re-creation of the choral score which combines intellect and feeling, understanding and performance skills. It is not necessary that all students 'like' all things that are done, but it is important that they have an 'interest' in most of their experiences in class. Interest is maintained through a challenge to the individual to explore, discover, understand and develop skills. This is the reason the instructional program draws the musical concepts and related skills from, and returns them to, the music score. Singing remains the primary avenue of experience at all times. In no case must the study of the structure of music seem to be a separate entity from the performance of the score. Attitudes are not taught directly, but they are learned as a way of responding to a musical situation.

CONCLUSIONS AND RECOMMENDATIONS

The first conclusion to be drawn from this project is a very affirmative opinion that a planned program for teaching musicianship in the performing group class can be successfully constructed. Furthermore, the choral class proved to be a logical starting place because 1) the student has the complete score before him, 2) aural and reading responses are inherent in his approach to the score, and 3) there is representative literature from all major historical periods. It has been possible to include the most important concepts of musical structure and style, to provide for the achievement of aural-reading skills, to relate all learnings to the choral score, and to maintain the identity of the choral class as a performing group. Such a program can be structured in a unit and lesson format following a planned sequence. Whereas the approach is new, the content relates to present music education curricula in two basic ways: (1) the material may be used within the present framework of the high school choral class. It provides further justification of music as an 'academic subject' and comparable accreditation. (2) The program is an appropriate continuation and extension of the more recent structured programs for elementary and junior high school general music.

The primary implication of the project is that a new way of teaching in the high school choral class should result. The teacher is given a resource through which he can build understandings and skills in the students' approach to the choral score. It is not suggested that all teachers are ready to try such a program of instruction, but it is believed that those who have established the proper attitudes toward performance and musical inquiry should give it serious consideration. The experience of this investigator has revealed that the school administrator is just as interested as the music educator in this type of program. The implication for teacher education is obvious. Preservice teachers need to acquire the philosophical-psychological foundations, as well as the practice, involved in teaching musicianship. The two volumes of CHORAL MUSICIANSHIP could have a significant place in the reference material of a choral methods class. Book Two also provides an excellent opportunity for the college student to integrate his own theoretical and historical understandings through an application to the choral score.

The program of instruction developed in this project is only one approach to one kind of performing class. It is recommended that individual teachers not using this particular material should experiment in developing similar materials for their own use and to meet their own needs. Other approaches should also be explored. For instance, it might be possible to carefully select fifteen or twenty choral scores for rehearsal and performance during the year, identify the musical concepts and skills involved in each, and

arrange the order in which these are approached into a sequence of learnings. The necessary written material could be in the form of study guides to the scores. Another possibility lies in programmed textbooks to cover at least the so-called rudiments of choral musicianship.

Similar programs can and should be developed for use in the high school band and orchestra class. In fact, this investigator served as a consultant to a workshop on teaching musicianship in the high school band during which the instrumental specialists adapted the basic outline of the choral program in this project to a comparable band program.

The pilot instructional program which has just been implemented seems to be well enough designed to provide the basis for a valid trial. The 361 experimental subjects are believed to represent a cross section of high school choral classes. A fortunate matching of experimental and control classes is reflected in the 0.22 mean difference between the performance of experimental and control subjects on the pretest, and the difference is not found to be significant at the .05 level. The testing instrument showed a reliability coefficient of .88 when corrected. These findings indicate that the posttest experimental and control group scores to be obtained at the end of the first year of instruction (May, 1968) can and will be treated by a simple one-way analysis of variance, or the algebraically equivalent "t" test, as a measure of achievement in musicianship and the effectiveness of the program.

Other significant conclusions cannot be drawn until the end of the trial program. Questions concerning overall effectiveness, gain in musicianship, mechanical problems of implementation, student-teacher attitudes, and need for revision will have to be answered at that time.

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APPENDIX A--CONTENTS OF THE TWO-YEAR INSTRUCTIONAL PROGRAM IN CHORAL MUSICIANSHIP

Book One - The Structural Elements

UNIT I

Lesson 1 --Staff notation in the treble clef.
Lesson 2 --Organization of pitch:
The major tetrachord and C major scale; major and minor second intervals.
Organization of pitch:
The sharp and flat signs.
Lesson 3 --Staff notation in the bass clef
--Organization of pitch:
The F major and G major scales.
--Organization of rhythm:
Duple and triple organization.
Lesson 4 --Organization of pitch:
The D major and B♭ major scales.
--Organization of rhythm:
Meter--simple meter--pulse unit--meter signature.
Lesson 5 --Organization of pitch:
The A major and E♭ major scales.
--Organization of pitch:
Intervals of the major third and perfect fourth in ascending major tetrachord.
Lesson 6 --Organization of pitch:
The E major and A♭ major scales.
--Organization of pitch:
M3 and P4 intervals of the major tetrachord in melody.
--Organization of rhythm:
Tempo.
Lesson 7 --Organization of pitch:
The m3 interval in the major tetrachord.
--Organization of pitch:
Chromatic alterations.
--Organization of rhythm:
The eighth note as pulse unit in simple meters.
Lesson 8 --Review of Unit I.

UNIT II

Lesson 1 --Staff notation on the great staff:
Unison relationships.
--Organization of pitch:
Tonal center--keynote--key.
--Organization of rhythm:
First duple division of the pulse in simple meters.

Lesson 2 --Staff notation on the great staff:
One and two octave relationships.
--Organization of pitch:
Key signatures.
--Organization of rhythm:
Duple division of the pulse involving rests.
Lesson 3 --Organization of pitch:
Acoustics - musical pitch and the overtone series
--Organization of pitch:
Rest and active tones--melodic skips on the rest tones--generalizations about active tones in melody.
Lesson 4 --Organization of pitch:
Functional scale degree names.
--Organization of form:
The phrase in melody.
--Organization of rhythm:
The single dot and tie in simple meters.
Lesson 5 --Organization of harmonic texture - tonic chord.
Lesson 6 --Organization of contrapuntal texture:
Linear emphasis--imitation.
Lesson 7 -- Expressive melody and rhythm.
Lesson 8 --Review of Unit II

UNIT III

Lesson 1 --Organization of pitch:
Skips among active scale tones.
--Organization of form:
The motive.
Lesson 2 --Organization of harmonic texture:
The dominant and dominant seventh chords.
Lesson 3 --Organization of rhythm:
Compound meters - dotted quarter note pulse unit.
--Organization of form:
Parallel and contrasting phrase construction.
Lesson 4 --Organization of harmonic texture:
The I - V or V_7 - I progression--half cadence and authentic cadence.
Lesson 5 --Organization of pitch:
Intervals from the tonic.
--Organization of form:
Extensions of the phrase and period.
Lesson 6 --Organization of contrapuntal texture:
Polyphony--canon.
Lesson 7 --Organization of pitch:
The minor mode and minor tetrachord.
Lesson 8 --Review of Unit III.

UNIT IV

Lesson 1 --Organization of pitch:
The natural minor scale - stepwise intervals--skips on 1 - 3 - 5.
Lesson 2 --Organization of harmonic texture:
The tonic chord in minor.
Lesson 3 --Organization of rhythm:
Second duple division of the pulse in simple meter.
Lesson 4 --Organization of pitch:
The harmonic minor scale.
--Organization of harmonic texture:
The i - V or V_7 - i progression.
Lesson 5 --Organization of form:
The barform and rounded barform.
--Organization of texture:
Monophony and homophony
Lesson 6 --Organization of harmonic texture:
Nonharmonic tones--passing tones and returning tones.
--Organization of rhythm:
Triple division of the pulse in simple meter.
Lesson 7 --Organization of pitch:
The melodic minor scale.
--Organization of pitch:
The tritone--augmented fourth and diminished fifth.
Lesson 8 --Review of Unit IV.

UNIT V

Lesson 1 --Organization of harmonic texture:
The subdominant chord--the I-IV-I and I-IV-V-I progressions.
Lesson 2 --Organization of harmonic texture:
The subdominant chord in minor.
--Organization of rhythm:
Syncopation.
Lesson 3 --Organization of harmonic texture:
The supertonic and supertonic seventh chords.
Lesson 4 --Organization of pitch:
Change of tonal center--modulation.
--Organization of pitch:
Chromatic tones not implying modulation.
Lesson 5 --Organization of harmonic texture:
Nonharmonic tones--appoggiatura, anticipation, suspension and pedal tone.
Lesson 6 --Organization of form:
Part forms (binary, ternary) and through-composed form.
Lesson 7 --Organization of harmonic texture:
Deceptive cadences--the submediant chord.
Lesson 8 --Review of Unit V.

UNIT VI

Review of structural elements through score analysis of selected choral literature:

Lesson 1 --Now Let Every Tongue Adore Thee--J.S. Bach.
Lesson 2 --Cantate Domino--Hans Leo Hassler.
Lesson 3 --Deo Gracias (from A Ceremony of Carols)--Benjamin Britten.
Lesson 4 --O Bone Jesu--Tomasso Bai.
Lesson 5 --He That Shall Endure to the End (from Elijah)--Felix Mendelssohn.
Lesson 6 --Haste Thee Nymph (from L'Allegro)--G.F. Handel.

Appendix A: Recommended Rehearsal Literature
Appendix B: Glossary of Musical Terms

Book Two -- Period Style

CONTENTS

UNIT I

The Renaissance Period

Lesson 1 --General Characteristics.
Lesson 2 --Rhythmic Characteristics.
Lesson 3 --The Texts in Choral Music
Lesson 4 --Tonal Organization.
Lesson 5 --Polyphonic Texture
Lesson 6 --Harmonic Texture.
Lesson 7 --Choral Forms: The Motet
"Salve Regina"--Orlando di Lasso
"Adoramus Te, Christe"--Palestrina
"O Magum Mysterium"--Tomas Luis de Victoria
Lesson 8 --Choral Forms: The Madrigal
"The Silver Swan" --Orlando Gibbons
"My Bonny Lass She Smileth"--Thomas Morley

UNIT II

The Baroque Period

Lesson 1 --General Characteristics.
Lesson 2 --Harmonic Texture: Functional Harmony.
Lesson 3 --Homophony, Through-bass, Polarity of Bass and Soprano.

Lesson 4 --Chorale, Cantata, Chorale Prelude.
Lesson 5 --Rhythmic Characteristics.
Lesson 6 --Form: Variation, Continuous Expansion
Lesson 7 --Polyphonic Texture, Fugue
"Sicut Locutus est" (Magnificat)--J.S.Bach
Lesson 8 --Opposing Bodies of Sound, Dynamics
"Lift up your Heads" (O Filiiet Filiae)--Leisring
Lesson 9 --Oratorio
"Draw the Tear from Hopeless Love" (Solomon)
--G.F. Handel

UNIT III

The Classical-Romantic Styles

Lesson 1 --General Characteristics
Lesson 2 --Expressive Qualities.
Lesson 3 --Classical Harmony.
Lesson 4 --Romantic Harmony.
Lesson 5 --Rhythmic Characteristics.
Lesson 6 --Homophonic Texture.
Lesson 7 --Polyphonic Texture.
Lesson 8 --Form.

UNIT IV

The Contemporary Period

Lesson 1 --General Characteristics.
Lesson 2 --Melody and Tonality.
Lesson 3 --Harmonic Texture: Traditional Chords by Thirds, New Functions.
Lesson 4 --Harmonic Texture: Added-note Chords and Polychords.
Lesson 5 --Harmonic Texture: Consonance and Dissonance, Chords by Fourths.
Lesson 6 --Rhythmic Characteristics.
Lesson 7 --Polyphonic Texture.
Lesson 8 --Form.
Lesson 9 --Expressive Qualities.
Lesson 10 -Rehearsal and Study Score:
"As Joseph Was A-Walking"--Jack Jarrett

APPENDIX B--SAMPLE ITEMS FROM "A TEST OF ACHIEVEMENT IN CHORAL MUSICIANSHIP"

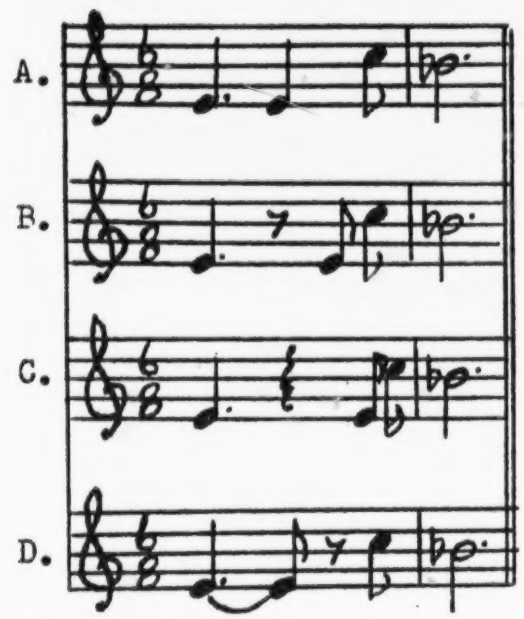
PART I -- Aural-Visual Recognition of Pitch Patterns

PART II -- Aural-Visual Recognition of Rhythm Patterns

1.

2.

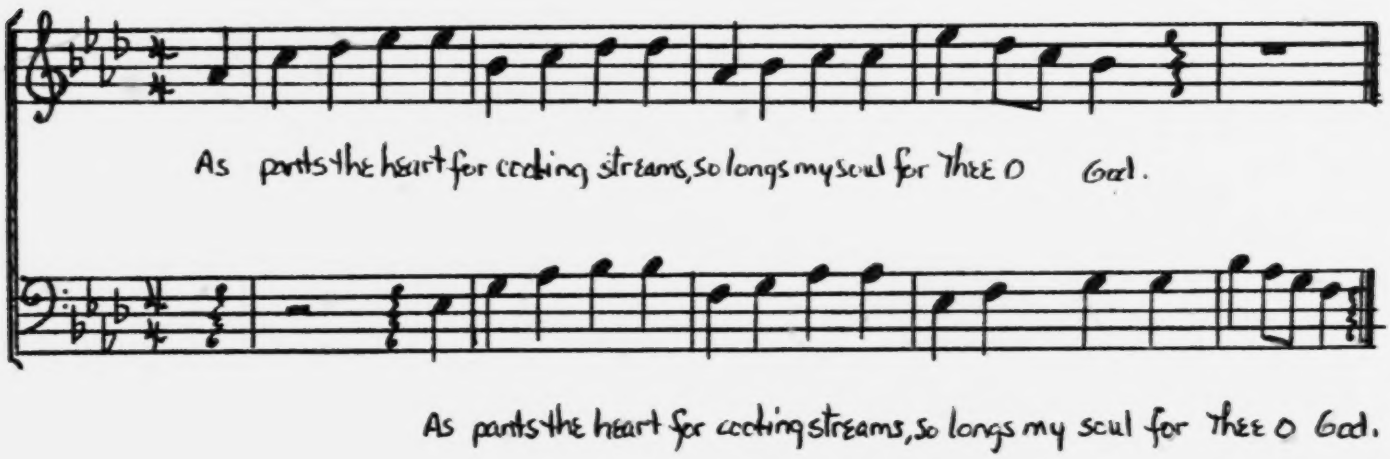
3.



4.

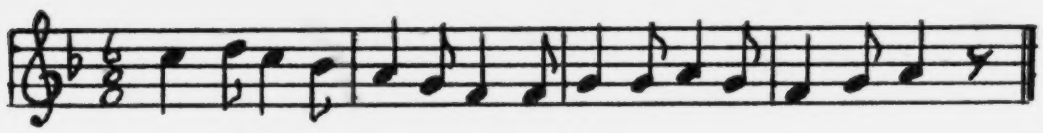
PART III -- Aural-Visual Recognition of Melodic Patterns

PART IV -- Perception of Structural Elements


As pants the heart for cooling streams, so longs my soul for Thee O God.
As pants the heart for cooling streams, so longs my soul for Thee O God.

1. The relationship between the two voice parts is:

   A. Repetition.
   B. Extension.
   C. Harmony.
   D. Imitation.



2. The pulse unit (one-beat note) is:

   A. ♩
   B. ♪
   C. 𝅗𝅥.
   D. ♩.

3. The first and last chords are:

A. Major - Major.
B. Minor - Minor.
C. Minor - Major.
D. Major - Minor.

APPENDIX C--SAMPLE LESSON FROM CHORAL MUSICIANSHIP, BOOK ONE

UNIT III
Lesson Six

ORGANIZATION OF CONTRAPUNTAL TEXTURE: CANON, POLYPHONY.

Objective

To understand the canon as a specific form of contrapuntal texture and polyphony as somewhat synonymous with contrapuntal texture.

Concept

Contrapuntal texture has been previously explained as a combination of voice lines in which each line moves melodically with such freedom that it seems to be independent. Imitation has been determined as one of the principal devices of counterpoint. Polyphony refers to music written contrapuntally, and the two terms are often used synonymously. A canon is the strictest form of imitation—a polyphonic or contrapuntal texture in which all voice parts (two or more) have the same melody throughout, but start at different times. The round is the most familiar form of canon. All canons are contrapuntal, but not all contrapuntal music is a canon.

Information

A. The Canon. Canons exist in a large number of possible forms, but the most common factors of structure relate to the following principles:

- Number of voices. The number of voices which can practically be involved in restating the same melody throughout is limited. Two and three voice canons are most common.
- Interval of time. The restatement or imitation is most frequently made at a time interval of one measure, two measures, one-half measure or one pulse after the start of the statement.
- Interval of pitch. The restatement or imitation can occur at the same pitch or any interval above or below that of the statement. The most common intervals are the unison, octave, fourth or fifth.
- Texture. In addition to the normal contrapuntal or polyphonic texture, the canon has a diagonal thread by virtue of the fact that any motive in one voice part relates to the same motive in another voice either ahead or behind. This diagonal factor adds to the artistic charm of a canon.

Sometimes an entire composition is structured as a canon. In most cases, however, only a part of the composition may be in canon form.. Sing the following examples and identify the specific characteristics of canon in each case.

Rehearsal selection (Unit I): BOW DOWN — Gardner

♩ = 63
S-A
T-B
p
p
Bow down low — and bend your head, — Bow down
Bow down low — and bend your head, —
etc.
low — and bend your head, —
etc.
— Bow down low — and bend your head,

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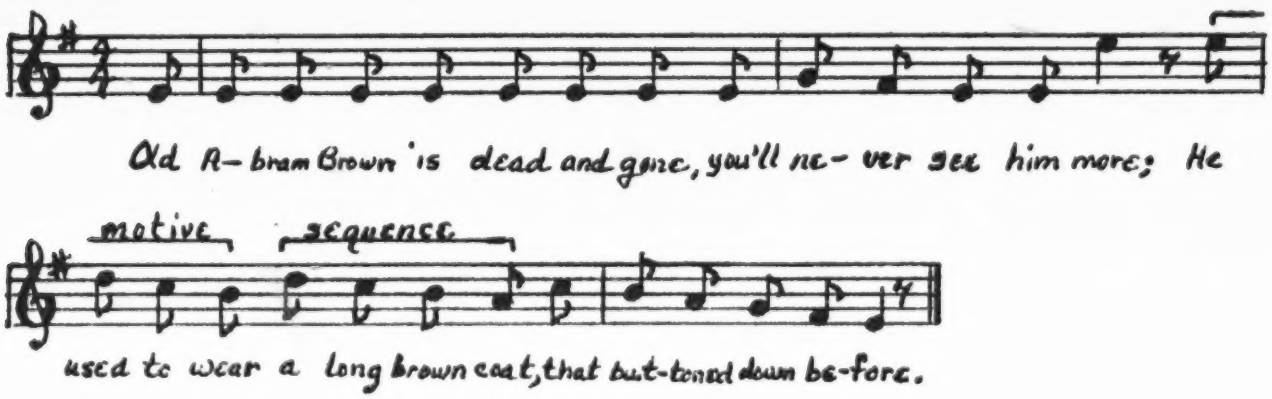
- Two-voiced canon at the octave after one measure.
- Perforated lines show diagonal factor of texture.

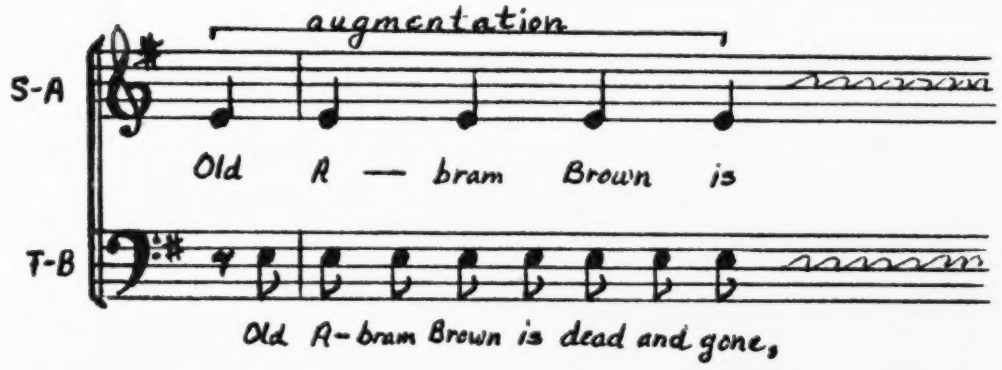
Rehearsal selection: OLD ABRAHAM BROWN — Britten

Andante


Old A-bram Brown is dead and gone, you'll ne-ver see him more; He
motive
sequence
used to wear a long brown coat, that but-toned down be-fore.

- The entire composition is in the form of a canon with the following treatment:

(1) Melody is first sung in its entirety in unison by treble voices.
(2) Melody appears next as a two-voiced canon at the octave after two measures.
(3) Melody next appears as a four-voiced canon at the unison and octave after one measure.
(4) Melody appears in male voices accompanied by itself in <u>augmentation</u> in the treble voices. <u>Augmentation</u> refers to a musical statement written in notes of greater rhythmic value than in its original form, and is a technique frequently used in polyphonic music. <u>Diminution</u> would be the opposite of augmentation— a restatement in notes of lesser rhythmic value.



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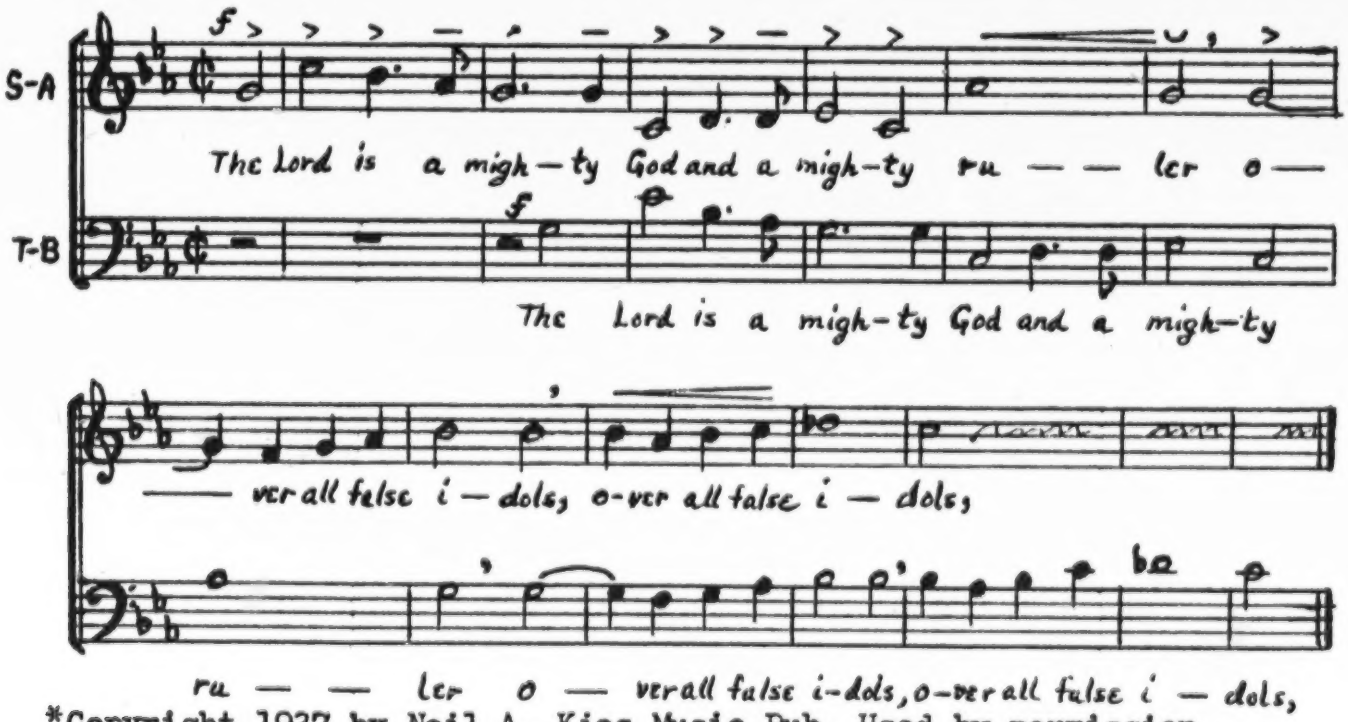
Rehearsal selection: THE LORD IS A MIGHTY GOD — Mendelssohn
♩ = 65


S-A
The Lord is a migh-ty God and a migh-ty ru — — ler o —
T-B
The Lord is a migh-ty God and a migh-ty
— ver all false i — dols, o-ver all false i — dols,
ru — — ler o — ver all false i-dols, o-ver all false i — dols,

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- Two-voiced canon at the octave after two measures.
- Observe the expressive markings of the treble notation in the singing of both parts.

B. Polyphony. The word polyphony literally means many-voiced (Gr., polus, many; phone, voice). "Many" actually refers to at least two and usually not more than five voice lines each of which follows a melodic line based on one or more melodies and therefore has a degree of linear independence. It has already been noted that in a general sense the terms "contrapuntal texture" and "polyphonic texture" are interchangeable. In a stricter sense counterpoint is the art and science of combining several lines or voices into a unified musical fabric or polyphonic texture. The resulting texture is an intricate and interesting structure made up of three important threads, 1) the primary linear thread which is the result of each voice having its own melodic and rhythmic life; 2) the secondary vertical thread which derives from the vertical combination of pitches (harmony) when two or more linear lines are sounding simultaneously; and, 3) the reinforcing diagonal thread which is a result of imitation in one voice of a motive or phrase just heard in another voice.

The canon has been introduced as the strictest form of imitation because all voices have the same melody throughout, having started at different times. Most polyphonic music is not in strict canonic form. Some general characteristics of structure may be stated.

1. The opening statement in one voice is usually the length of a motive or phrase. Only in the canon would it be an entire melody.
2. The restatements usually have canonic types of entrances at the pitch interval of the unison, octave, fourth or fifth. The time interval for the restatements is not necessarily the same in all voices. The restatement may be strict (exact) imitation or free (modified) imitation.
3. At each restatement, one or more of the preceding voices will continue with counterpoint to the main melody in the restatement. The counterpoint actually forms another melodic line in combination with the main melodic motive or phrase.

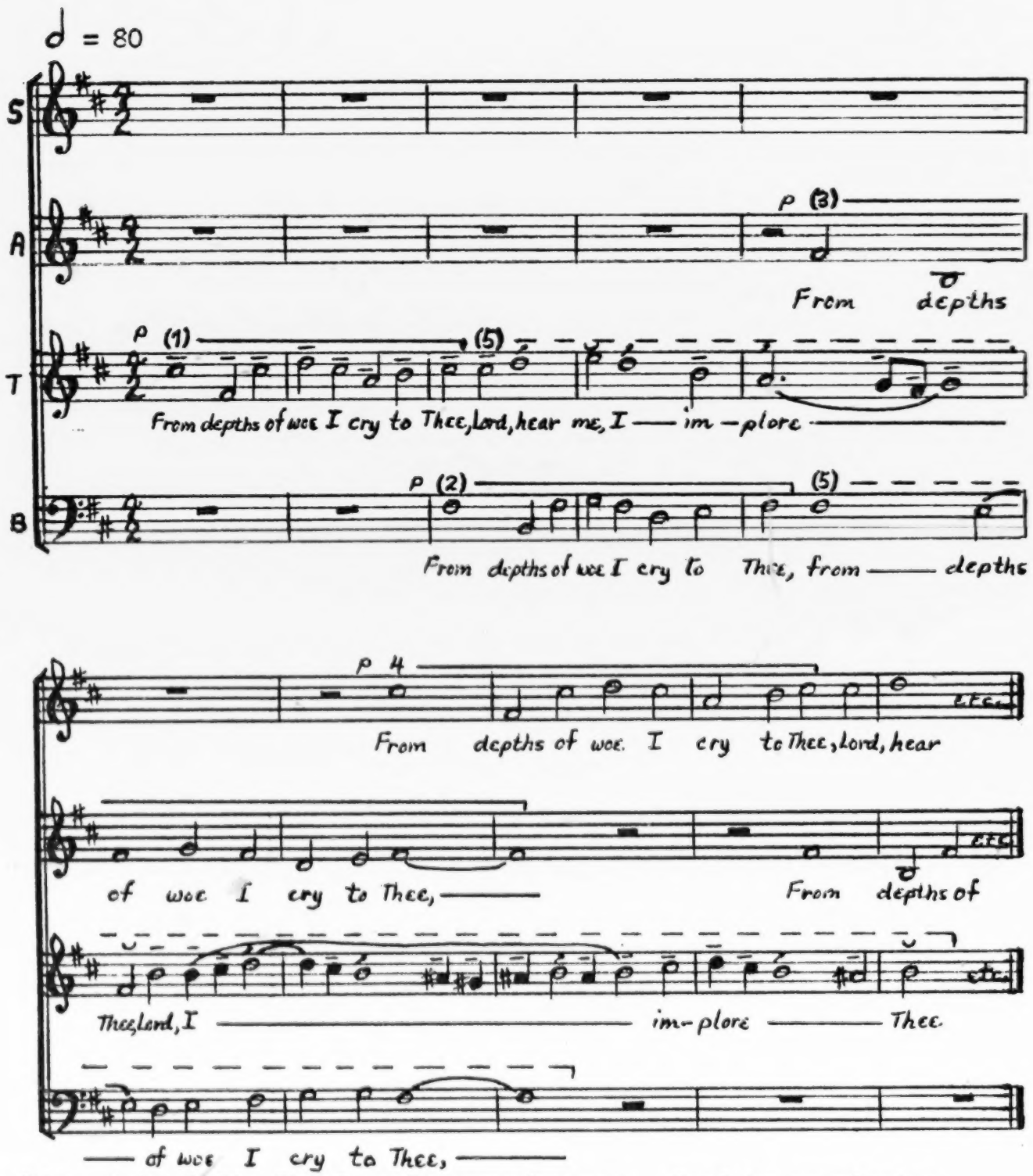
Sing and study the following example of polyphonic (contrapuntal) texture.

Rehearsal selection: FROM DEPTHS OF WOE I CRY TO THEE — Hassler
Ed. by Karlheinz and Irene Funk

- Sing each melodic voice line expressively with a suggestion of the rhythmic stresses, articulations and relaxations marked in the tenor line. Follow the melodic contour achieving some melodic tension with ascending pitch and relaxation with descending pitch (do not conceive as crescendo and diminuendo).
- Analyze the structure of the polyphonic texture:
  (1) Statement—phrase.

(2) First restatement—P5 below statement.
(3) Second restatement—P4 above statement; or P8 above first restatement.
(4) Third restatement—P8 above statement.
(5) Counterpoint—note the strong independent melodic nature of the contrapuntal tenor line.

- Observe the linear, vertical and diagonal threads of the texture.
- Study the polyphonic texture of the entire score.


♩ = 80
S
A
T
B
p (3)
From depths
p (1)
(5)
From depths of woe I cry to Thee, Lord, hear me, I — im-plore —
p (2)
(5)
From depths of woe I cry to Thee, from — depths
p 4
From depths of woe I cry to Thee, Lord, hear
of woe I cry to Thee, —
From depths of
Thee, Lord, I — im-plore — Thee.
— of woe I cry to Thee, —

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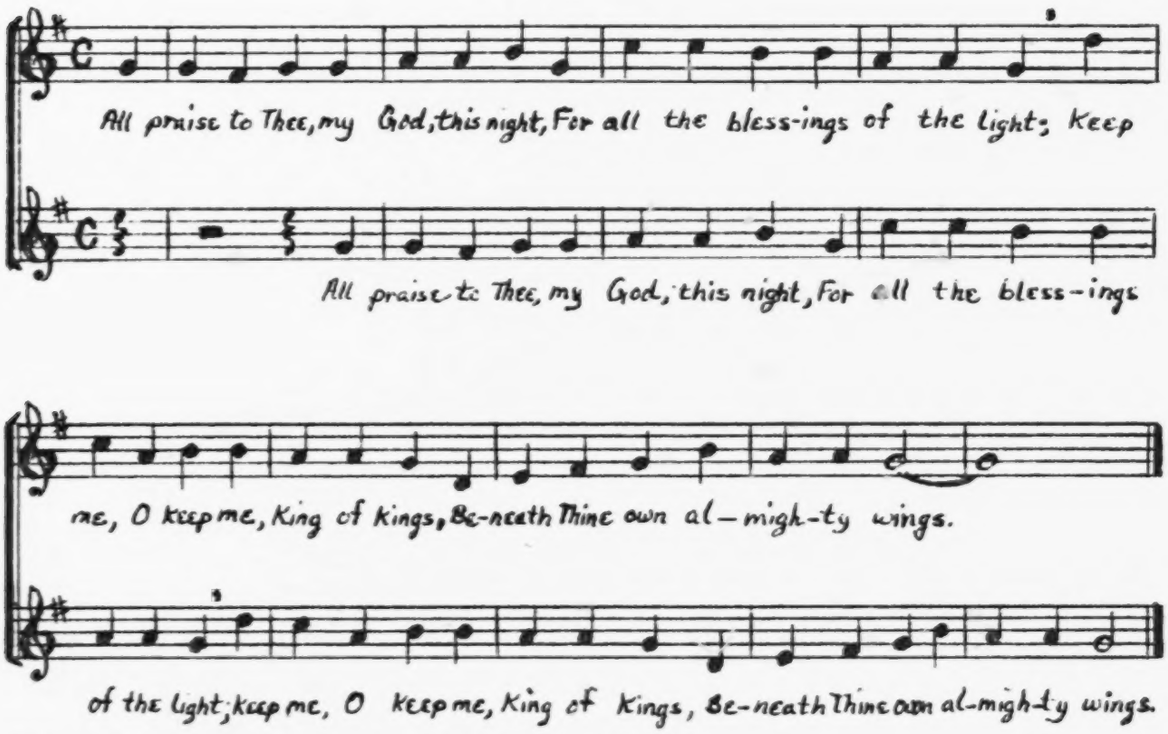
Practice

Read the following examples of polyphonic music.

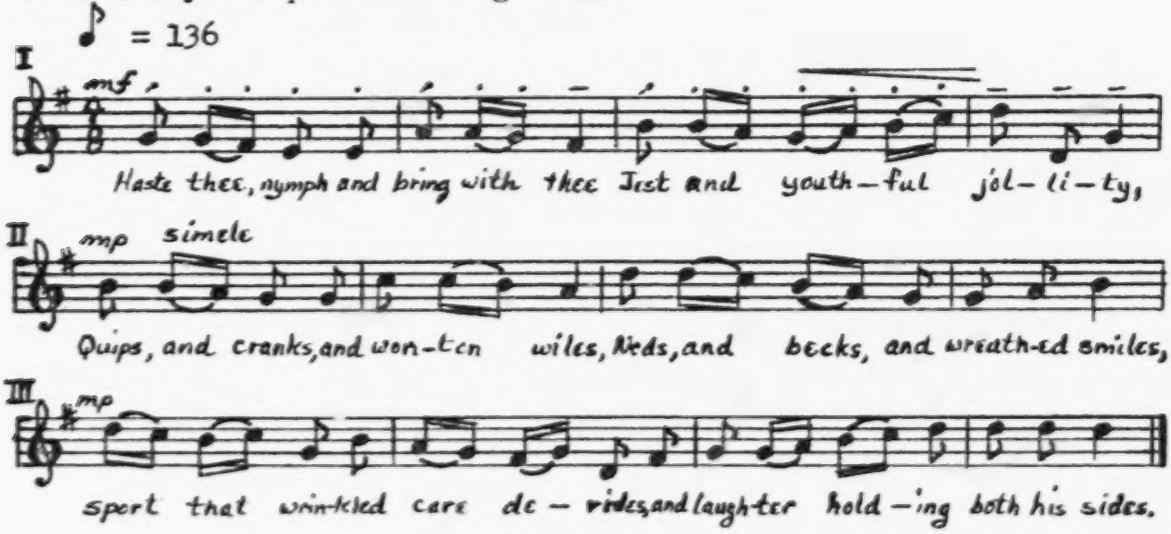
ALL PRAISE TO THEE — Tallis

- Two voiced canon at the unison after one measure.

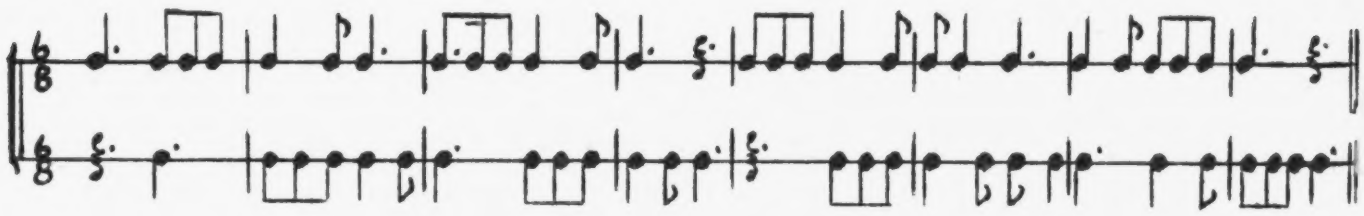

All praise to Thee, my God, this night, For all the bless-ings of the light; Keep
All praise to Thee, my God, this night, For all the bless-ings
me, O keep me, King of kings, Be-neath Thine own al-migh-ty wings.
of the light; keep me, O keep me, King of kings, Be-neath Thine own al-migh-ty wings.

HASTE THEE, NYMPH — Arnold (1740-1802)

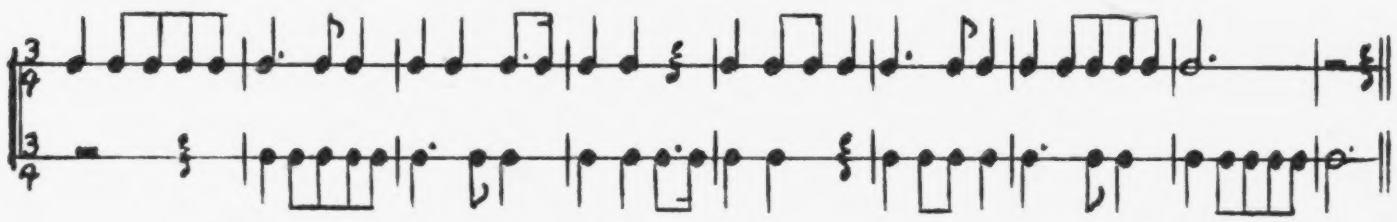
- Three voiced canon at the unison or octave after four measures. Canons may be written as a single melody with indications (numerals) of when the restatements are to start. After singing the complete melody, the first two voices may return to the beginning and repeat the melody on "Lah" until the third voice has concluded the melody. In this way all parts end together.


♪ = 136
I
mf
Haste thee, nymph and bring with thee Jest and youth-ful jol-li-ty,
II
mp simele
Quips, and cranks, and wan-ton wiles, Nods, and becks, and wreath-ed smiles,
III
mp
sport that wrin-kled care de-rides, and laugh-ter hold-ing both his sides.

Rhythmic canon after one pulse (♩.)—clap or scan with "tah".



Rhythmic canon after one measure.



Mozart

- Three voice polyphony—sing with numbers or "lah".

LIKE AS THE HEART — Palestrina

- Four voice polyphony—restatements at the fifth, octave and unison.

♩ = 92

mp
Like — as the heart, with
mp
Like as the heart, with thirst, doth pant for foun—
mp
Like as the heart, with thirst, doth pant for foun-tains of wa — — ter,
mp
Like —
thirst doth pant for foun—tains of wa — — ter, wa — — — ter,
tains of wa — — — ter, Like — as the heart
mf
Like — as the heart, with thirst, doth pant for wa—ter,
— as the heart, with thirst, doth pant for foun-tains of wa—ter

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Vocabulary

Canon	Imitation	Augmentation
Polyphony	Free imitation	Diminution
Counterpoint		

Complete worksheet #21.

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